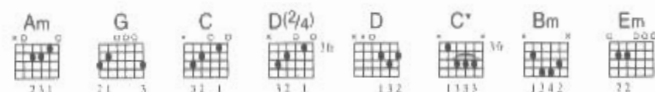
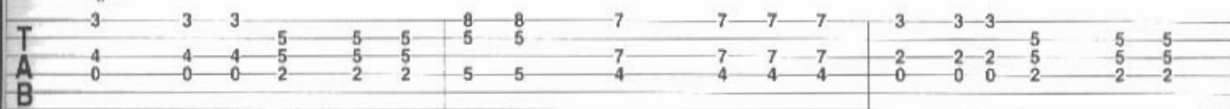
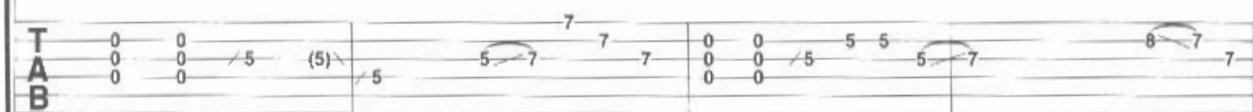
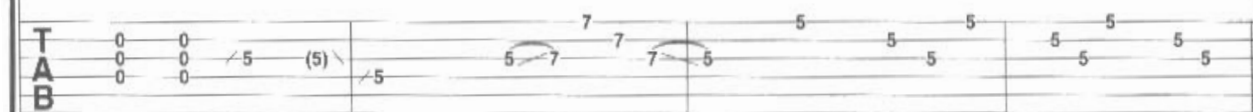
9
MAN ON THE MOON
Words and Music by William Berry, Peter Buck, Michael Mills and Michael Stipe
Tune Gtr. 2
⑥ = D ③ = G
⑤ = G ② = B
④ = D ① = E
Am G C D(2/4) D C* Bm Em
♩= 118
Intro: C D(2/4) C
Acous. Gtr. 1
mf Fig. 1
end Fig. 1
Elec. Gtr. 2
w/slide
let ring...
w/Fig. 1 (Acous. Gtr. 1) 2 times
Verse: C D(2/4) C
1. Mott the Hoo - ple and the game of Life, — yeah, yeah, yeah, yeah, —
(Ooh, —)
Acous. Gtr. 3 (capo 12th fret)
8va
*Mandolin arr. for Gtr.
Fig. 2
Gtr. 2 tacet
end Fig. 2

D(2/4)
C
An - dy Kauf - man in the wres - tl - ing match,_ yeah, yeah,_ yeah, yeah._
(Backing Vocals Cont. simile)
Gtr. 1
D(2/4)
_ Mo - no - po - ly, Twen - ty - one, check - ers and chess,
C
yeah, yeah, yeah, yeah._ Mis - ter Fred Blas - sie in a
D(2/4)
C
break - fast mess,_ yeah, yeah,_ yeah, yeah.

D(2/4)
C
Let's play Twist - er, let's play Risk,
yeah, yeah, yeah, yeah.
I'll
Gtr. 4
let ring...
Piano arr. for Gtr.
w/Fig. 1 (Acous. Gtr. 1) 2 times
see you in heav-ven if you make the list,
yeah, yeah, yeah, yeah.
Now
Gtr. 1 cont. in slashes
Pre-chorus:
Am
G
Am
Gtr. 1
An - dy, did you hear a - bout this one?
Tell me are you locked in the punch?
Gtr. 2
w/slide
Gtr. 3 (capo 12th fret)
8va
Fig. 3

G
Am
G
C
Hey An - dy, are you goof - ing on El - vis? Hey ba - by,
let ring
(8va)
D
are we los - ing touch?
(8va)
end Fig. 3

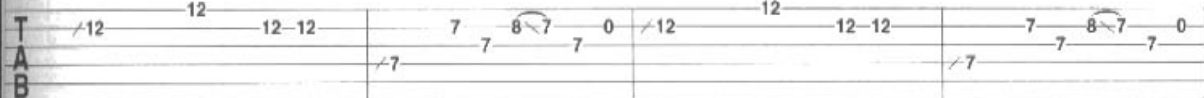
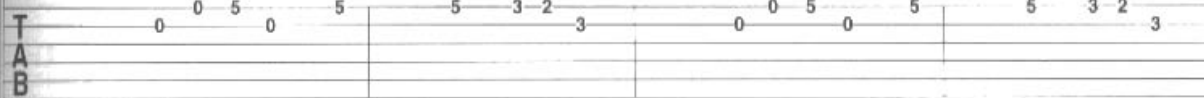
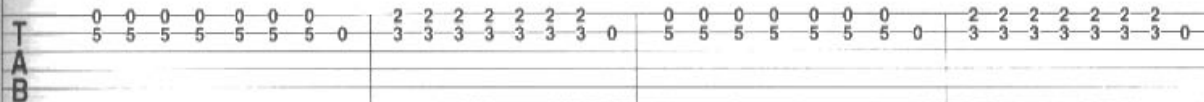
Chorus: G Am C* Bm G Am
Elec. Gtrs. 5 & 6
If you be - lieved they put a man on the moon, man on the moon.
Gtrs. 5 & 6 w/slight dist.
Gtr. 1 doubles ad lib.
let ring
let ring
Fig. 4
D G Am C* Bm
If you be - lieve there's noth - ing up my sleeve,

Am
then noth - ing is cool.
(8va)
end Fig. 4
Verse:
C
D(2/4)
C
2. Mo-ses went walk-ing with the staff of wood, yeah, yeah, yeah, yeah.
Gtr. 2
mf
let ring
w/Fig. 1 (Acous. Gtr. 1) 4 times
w/Fig. 2 (Acous. Gtr. 3) 4 times
D(2/4)
C
New-ton got beaned by the ap-ple good, yeah, yeah, yeah, yeah.
let ring

D(2/4)
C
E-gypt was trou-bled by the hor-ri-ble asp, yeah, yeah, yeah, yeah.
let ring
let ring
let ring
D(2/4)
C
Mis-ter Charles Dar-win had the gall to ask, yeah, yeah, yeah, yeah. Now
let ring
let ring
let ring
Pre-chorus: Am
G
Am
G
An-dy, did you hear a-bout this one? Tell me, are you locked in the punch? Hey
let ring
let ring
let ring
let ring
w/Fig. 3 (Elec. Gtr. 3)
Am
G
C
D
An-dy, are you goof-ing on El-vis? Hey ba-by, are you hav-ing fun?
let ring
let ring
let ring
let ring

G Am C* Bm Am *To Coda*

If you be - lieve there's noth-ing up my sleeve, then noth-ing is cool.
) (Noth - ing.)

let ring

Gtr. 2 (2°)

let ring

Solo:
Em
D
Em
D
Gtr. 6
Cont. rhy. simile
Gtr. 1
Cont. rhy. simile
Gtr. 2
Gtr. 3
8va
Gtr. 5
Fig. 5
Em
D
(Gtr. 1)
let ring
(8va)
end Fig. 5

Verse:
C
D(2/4)
C
3. Here's a lit-tle ag-it for the nev-er be-liev-er,
(Ooh.)
yeah, yeah, yeah, yeah.
(8va)
C
D(2/4)
C
Here's a lit-tle ghost for the of-fer-ing,
(w/background Vocals)
yeah, yeah, yeah, yeah.

D(2/4)
C
Here's a truck - stop in - stead of Saint Pe-ter's, yeah, yeah, yeah, yeah.
Gtr. 3 (capo 12th fret)
let ring...
w/Fig. 1 (Acous. Gtr. 1) 4 times
w/Fig. 2 (Acous. Gtr. 3) 4 times
Mis-ter An-dy Kauf-man's gone wres-tl - ing, yeah, yeah, yeah, yeah. Now
(Wres - tl - ing.)
Pre-chorus:
Am
G
An - dy, did you hear a - bout this one? Tell me, are you locked in the punch?
Gtr. 2
let ring
w/slide
w/Fig. 3 (Acous. Gtr. 3)
Hey An - dy, are you goof - ing on El - vis? Hey ba - by,

D
D.%. al Coda
are we los - ing touch?
let ring
Coda
Solo: Em
D
Em
Gtr. 2
w/Fig. 5 (Elec. Gtr. 5)
Gtr. 3
D
Em
D
let ring

Chorus: G Am C* Bm G Am

If you be - lieved they put a man on the moon, man on the moon.
(w/background Fig. 1)

Gtr. 2

w/Fig. 4 (Acous. Gtr. 3) 3 times

let ring

let ring

D G Am C* Bm

If you be - lieve there's noth - ing up my sleeve,
(Doo - ah, doo - ah, ah doo.)

Am

then noth - ing is cool.
(Noth - ing.)

let ring

G Am C* Bm G Am
If you be - lieved they put a man on the moon, man on the moon.
(w/background Fig. 1)
let ring
let ring
D G Am C* Bm
(Doo - ah, doo - ah, ah doo.)
If you be - lieve there's noth - ing up my sleeve,
Am
then noth - ing is cool.
(Noth - ing.)
let ring
G Am C* Bm
If you be - lieved they put a man on the moon,

G
Am
D
G
Am
man on the moon.
If you be - lieve
(w/background Fig. 1)
(Doo - ah, doo - ah, ah doo.)
C*
Bm
Am
there's noth - ing up my sleeve,
then noth - ing is cool.
(Noth - ing.)
slight rit.
Em
Gtr. 3 (capo 12th fret)
8va

THE GREAT BEYOND

Words and Music by Peter Buck, Michael Mills and Michael Stipe

Dsus2
Am11/D
Dsus2
w/Fig. 1 (Elec. Gtr. 3)
Verse:
Am11/D
Gtr. 2
Dsus2
Am11/D
1. I've watched the stars fall si - lent from your eyes.
2. In all this talk of time, talk is fine.
(Verse 3 Instrumental)
Gtr. 1 2° only
Dsus2
Am11/D
Dsus2
Oh the sights that I have seen.
But I don't want to stay a - round.
w/Fig. 1 (Elec. Gtr. 3)
Am11/D
Dsus2
Am11/D
2° Gtr. 2
I can't be -
Why can't we
3. I want the hum - ming birds, the danc -
w/Fig. 1 (Elec. Gtr. 3)
3° Gtr. 3 enters here

Dsus2 Am11/D Dsus2
- lieve that I be - lieved I wished that you could see
pan - to - mime, just close our eyes and sleep sweet dreams
- ing bear, the sweet - est dreams of you. I'm
w/Fig. 1 (Elec. Gtr. 3)
Am11/D Dsus2 Am11/D Dsus2
there's a new pla-net in the so-lar sys - tem. There is noth - ing up my sleeve.
of me and you with wings on our feet.
looking to the stars I'm looking to the moon.
w/Fig. 1 (Elec. Gtr. 3)
Pre-chorus:
C C(9)/B Am C C(9)/B
I'm push-ing an e - le - phant up the stairs I'm toss-ing off punch-
Gtrs. 1 & 2
mf
Am C C(9)/B Am
- lines that were nev - er there ov - er my shoul-der a pi - a - no falls,
TAB

1.
2, (%).
G
crash - ing to the ground.
Chorus: Am
C
G
D
Am
C
I'm break-ing through I'm bend - ing spoons I'm keep - ing flow -
G
Am
C
- ers in full bloom I'm look - ing for an -
G
D
C
To Coda
D.%. al Coda
- swers from the great be - yond.

Coda
C
Am
C
G
D
I'm break-ing through, I'm bend-ing spoons,
Am
C
G
I'm keep-ing flow-ers in full bloom. I'm look-ing for an-
swers from the great, an-swers from the great, an-
swer!
I'm break-ing through, I'm bend-ing spoons,
TAB

Am
C
G
Am
C
I'm keep - ing flow - ers in full bloom. I'm look - ing for an -
G
D
C
swers from the great be - yond.
Am
C
G
D
Am
C
G
Am
C
G
D
C
Em

BAD DAY

Words and Music by William Berry, Peter Buck, Michael Mills and Michael Stipe

C*
F
C
I paid it nev - er mind,
mit - tee prize in - ves - ti - ga - tion dance? Those
Gm
F
C
go a - way.
Shit's so thick you could stir
ants - in - pants glan - ces. Well look be - hind the eyes
w/Fig. 1 (Elec. Gtr. 1)
end Fig. 3
B♭
C*
with a stick, free Tef - lon, white - washed pre - si - den - cy, We're
it's a hal - lowed, hol - low a - naes - the - tized
Fig. 1
Gm
Gtr. 1

C
Dm
B♭
- ings.
2. We're sick of be - ing jerked a - round. We all
3. The pa - pers would - n't lie, I sigh. Not
w/Fig. 2 (Elec. Gtr. 1)
Am
C
1.
2.(𝄋)(𝄋𝄋)
C
fall down. 2. Have you ev - It's been a
one more, been a
Chorus: F*
C*
Gm
Elec. Gtrs. 3 & 4
Cont. rhy. simile
bad day. Please don't take a pic - ture. It's been a
Gtr. 3 w/slight dist.
Gtr. 4 w/heavy dist.
F*
C*
Gm
bad day. Please. It's been a

F*
C*
Gm
bad day, please don't take a pic - ture. It's been a
TAB
To Coda
To Coda
D.%. al Coda
bad day, please.
3. We're
Fig. 4
end Fig.4
Coda Gm
Gtrs. 3 & 4
F*
Gtr. 3
w/bar
Gtr. 4
Gtr. 2
Gtr. 2 tacet
Bridge: F
C
C*
Du du du, du du du.
w/clean tone & tremolo
w/Fig. 3 (Elec. Gtr. 2) 2 times

F
C
Gm
Du du— du, du du du.— I
F
C*
B♭
C*
saw that I— keep— be · hind.—
F
C
Gm
D.%%. al Coda ⊕⊕
Du du— du, du du du.—
⊕⊕ Coda
Chorus:
Gm
F*
C*
Gtrs. 3 & 4
Gtr. 3
It's been a bad day,— please don't— take—
Gtr. 2
Gtr. 4
w/Fig. 4 (Elec. Gtr. 2) 4 times

Gm
F*
Cont. rhy. simile
C*
a pic - ture. It's been a bad day, please.
T
A
B
10
10
8
8
15
15
Gm
F*
C*
It's been a bad day, please don't take
10
10
8
8
15
15
Gm
F*
a pic - ture. It's been a bad day,
10
10
8
8
C*
Gm
please.
15
15
10
10

Verse 3:
We're dug in deep, the price is steep.
The auctioneer is such a creep.
The lights went out, the oil ran dry
We blamed it on the other guy.
Sure, all men are created equal.
Here's the church, here's the steeple.
Please stay tuned, we cut to sequel.
Ashes, ashes, we all fall down.

Broadcast me a joyful noise unto the times, lord.
Count your blessings,
Ignore the lower fear
Ugh, this means war,

It's been a bad day *etc.*

WHAT'S THE FREQUENCY, KENNETH?

Words and Music by William Berry, Peter Buck, Michael Mills and Michael Stipe

Pre-chorus:

G A5

(1.) I thought I'd pegged you, an i - di - ot's dream.
smile like the car - toon, tooth for a tooth,

G A5

Tun - nel vi - sion from the out - si - der's screen.
you said that i - ro - ny was the shack - les of youth.

Chorus: D A5 D G

I nev - er un - der-stood the fre - quen - cy, uh - huh.
You wore a shirt of vi - o - lent green, uh - huh.

w/Fig. 2 *(Elec. Gtr. 2) 4 times*

A5
G
A
D
A5
D
G
You wore our ex - pec - ta - tions like an ar - mored suit, uh -
I nev - er un - der - stood the fre - quen - cy, uh - huh.
To Coda
1.
A5
G
A5
D5
- huh.
2.
Solo:
D5
Bm
A5
Bm
Elec. Gtr. 3
Backward Gtr.

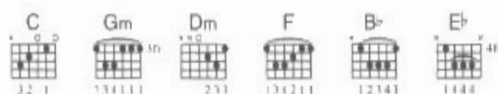
A5
Bm
A5
G
A
D
D.%. al Coda
Coda
D
A5
D
G
A5
You wore our ex - pec - ta - tions like an ar - mored suit, uh - huh.
You wore a shirt of vi - o - lent green, uh - huh.
w/Fig. 2 (Elec. Gtr. 2) 8 times

Verse 3:
"What's the frequency, Kenneth?"
Is your Benzedrine, uh-huh.
Butterfly decal, rear-view mirror
Dogging the scene.

You smile like a cartoon *etc.*

ALL THE WAY TO RENO

Words and Music by Peter Buck, Michael Mills and Michael Stipe

C Gm Dm F B♭ E♭

♩ = 102

Intro: C Gm C Gm

Acous. Gtr. 1 (12 str.)

Cont. rhy. simile

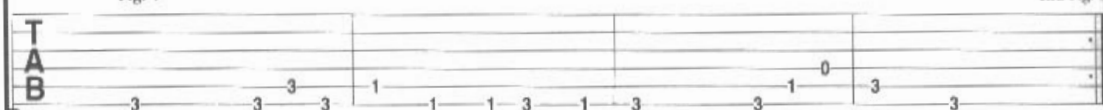
Elec. Gtr. 2

Baritone Gtr. arr. for Gtr. w/clean tone & tremolo

mf *Gtr. 5 plays ad lib. w/backwards fx*

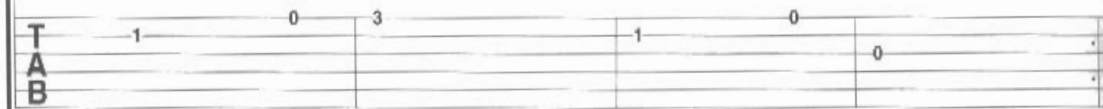
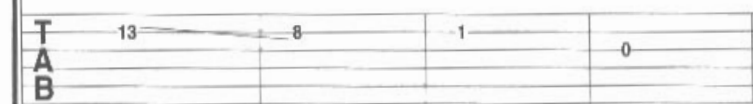
w/Fig. 3 *(Elec. Gtr. 4)*

Fig. 1

end Fig. 1

Elec. Gtr. 3 (Elec. Sitar)

mf *w/clean tone & phasing*

Fig. 2

end Fig. 2

Verse:

C Gm C Gm

1. Hum-ming all the way to Re-no, you've dust-ed the non - be-liev-
2. 'Wing' is writ-ten on your feet, your A-chil - les heel

Gtr. 3 tacet *(2° ad lib.)* Gtr. 2 tacet

Gtr. 1

Fig. 4

C Gm Dm F

-ers and chal-lenged the laws of chance. Now sleep,
is a ten-den-cy to dream.

w/Fig. 5 *(Elec. Gtr. 6)*
w/Fig. 6 *(Elec. Gtr. 3)*

end Fig. 4

C
Gm
C
Gm
you're so su - gar sweet, you may as well have had 'kick
You've known that from the be - gin - ning, you did - n't have to go
C
Gm
Dm
F
me' fas-tened on your sleeve.
so far, you did-n't have to go.
w/Fig. 7 (Elec. Gtr. 4) 2° only
w/Fig. 5 (Elec. Gtr. 6)
w/Fig. 6 (Elec. Gtr. 3)
Gtr. 1 Cont. in slashes
Chorus: B♭
C
Dm
E♭
Gm
Gtr. 1
Gtr. 6
You know what you are, you're gon - na be a star.
Fig. 8
Gtr. 3
Fig. 9
Fig. 7
Gtr. 1
C
Gm

B♭
C
Dm
E♭
You know what you are, you're gon - na be a star.
F
To Coda 1.
2.
end Fig. 8
end Fig. 9
Bridge: Dm
Gm
Dm
Gm
(Gtr. 1)
Cont. rhy. simile
You know who you are, you know who you are,
Gtrs. 3 & 4

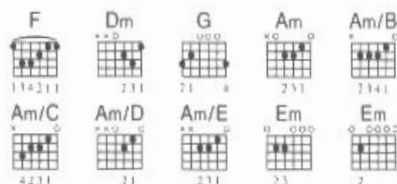
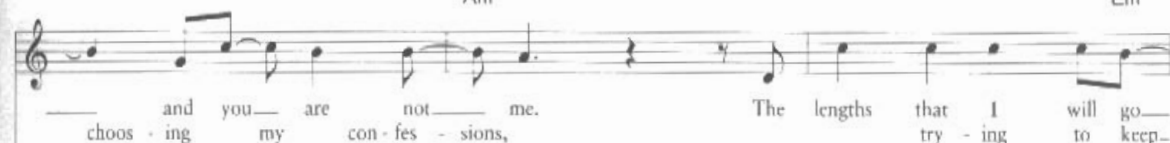
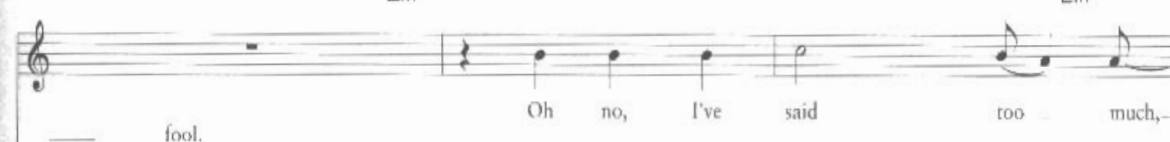
Dm
Gm
F
you know who you are,
Interlude:
C
Gm
C
Gm
Gtr. 1
w/Fig. 1 (Elec. Gtr. 2) 2 times
w/Fig. 2 (Elec. Gtr. 3) 2 times
w/Fig. 3 (Elec. Gtr. 4)
Gtr. 5 plays ad lib. w/backwards fx
Verse:
Hum-ming all the way to Re-no, you've writ-ten your own di-rec-
(Gtr. 1)
(Gtr. 3)

C
Gm
Dm
F
D.%. al Coda
- tions
and whis-tled the rules_ of change.
w/Fig. 5 (Elec. Gtr. 6)
w/Fig. 6 (Elec. Gtr. 3)
Coda
F
B♭
C
Dm
E♭
You know what you are,
you're gon - na be a star.
w/Fig. 8 (Elec. Gtr. 6)
w/Fig. 9 (Elec. Gtr. 3)
Gm
B♭
C
You know what you are,
Dm
E♭
F
you're gon - na be a star.
Gtr. 1 Cont. in slashes

C
Gm
C
Gm
Gtr. 1
Cont. rhy. simile
Hum-ming all the way to Re-no, all the way to Re-
Gtr. 4
Gtr. 2
-no, all the way to Re-no, you're gon-na be a star
You know what you are, you're gon-na be a star, you're gon-na be a star
8va

C
Gm
C
Gm
You know what you are, you're gon-na be a star.
Gtrs. 3 & 4
Fade out

LOSING MY RELIGION

Words and Music by William Berry, Peter Buck, Michael Mills and Michael Stipe

Verse:
Am
Em
(1.) is big - ger, it's big - ger than you,
(3.) - per, of ev - ery wak - ing hour, I'm
Gtr. 1
and you are not me. The lengths that I will go
choos - ing my con - fes - sions, try - ing to keep
to, the dis - tance in your eyes.
an eye on you. Like a hurt, lost and blind - ed fool.
fool.
Oh no, I've said too much,
Em7

Dm
G
I set it up.
2. That's me in the cor -
4. Con - si - der this,
Gtr. 2
TAB
Verse: Am
Em
- ner, that's me in the spot - light
con - si - der this, the hint of the cen - tu - ry.
Gtr. 1
Am
Em
los - ing my re - li - gion. Try - ing to keep
Con - si - der this, the slip that
Am
up with you. And I don't know if I can do
brought me to my knees failed. What if all these

Em
Em7
it.
Oh no, I've said too much,
fan - ta - sies come flail - ing a - round, and now I've
said
I have-n't said e - nough.
too much.
Dm
G
I thought that I heard you laugh-
Gtr. 2
Gtr. 1 cont. in slashes
Chorus: F
Dm
G
Am
Am/B
Gtr. 1
-ing, I thought that I heard you sing.
Gtr. 2
Am/C
Am/D
Am/E
F
Dm
G
To Coda
I think I thought I saw you try.

Am
G
1.
2.
3. E - ve - ry whis -
Bridge:
Am
G
F
G
But
C
Dm
C
Dm
D.%. al Coda
that was just a dream,
that was just a dream. 5. That's me in the cor-
Coda
Am
Am/B
Am/C
Am/D
Am/E
but

F Dm G Am Am/B Am/C Am/D Am/E
that was just a dream. Try and cry and fly and try, but
F Dm G Am G
that was just a dream, just a dream, just a dream, dream.
Am
rall.

E-BOW THE LETTER

Words and Music by William Berry, Peter Buck, Michael Mills and Michael Stipe

Verse:
C G5 G6 Em Bm
(1.) what do you see? All of you and all of me, fluo-res-cent, and star - ry, some of them they sur - prise.
2. Will you live to eigh-ty three? Will you ev - er wel-come me, will you show
ov - er.)
Gtr. 2
w/Fig. 2 (Elec. Gtr. 3) 2 times
C G5 Em
The bus ride. I went to write this four a. m., this let-ter. The fields of pop-pies, lit-tle pearls.
me some - thing that no-bo - dy else has seen? Smoke it, drink.
C G5 G6 Em Bm
All the boys and all the girls, sweet-toothed, each and eve-ry one a lit-tle sca - ry.
Here comes the flood, an-y-thing to thin the blood. These cor-ro-sives
Fig. 2
C G5 G6 Em Bm C G5 Em
Elec. Gtr. 3
mf w/clean tone
let ring...

C
G5
Em
I said your name.
I wore it like a badge of teen-age
do their ma-gic slow-ly, and sweet.
Phone, eat it,
C
G5
G6
Em
Bm
film stars, hash bars, cher-ry mash, and tin-foil ti-a-ras. Dream-ing of Ma-ri-a Cal-las,
drink.
Just an-oth-er chink, cuts and dents they catch the light.
Gtr. 1
Gtr. 2
C
G5
Em
who-ev-er she is.
This fame thing, I don't get it.
A-lu-mi-nium,
the weak-est link.
I don't want to dis-ap-point

C
G5
G6
Em
Bm
I wrapped my hand in plas-tic to try to look through it. May-bel-line eyes and girl-as - boy moves.
you. I'm not here to a - noint you. I would lick your feet but is that the sick-est move I wear my own crown,
C
G5
Em
I can take you far. This star thing, I don't get it.
and sad - ness, and sor-row, and who'd have thought to-mor-row could be so strange?
w/harmonic overtone

Chorus:
(D)
Em
G5
(D)
(2°) My loss. And here we go again
I'll take you ov - er
Cont. simile
take
Gtr. 4 (Elec. Sitar doubles)
Em
(D)
Em
G5
A - lu-mi-nium, tastes like fear. A - dre-na-line, pulls us near.
there. I'll take you ov - er there. I'll take you
take
Gtr. 4 (Elec. Sitar doubles)

1. 2.

(D) Em Em

Tastes like fear. It pulls us near.

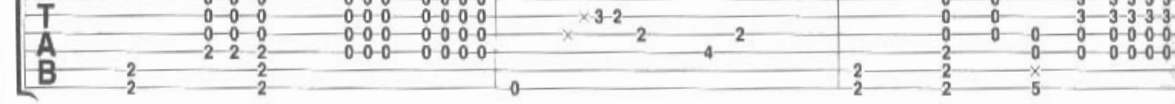
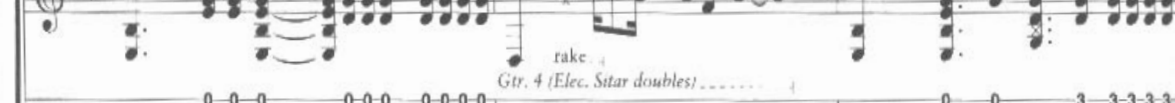
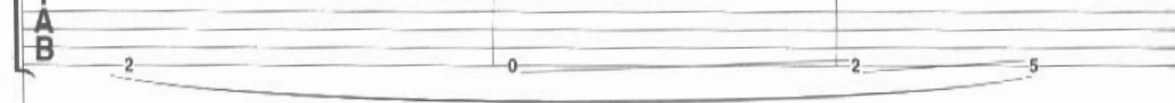
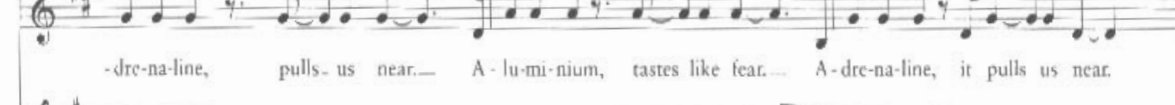
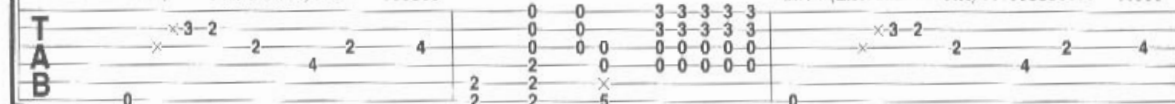
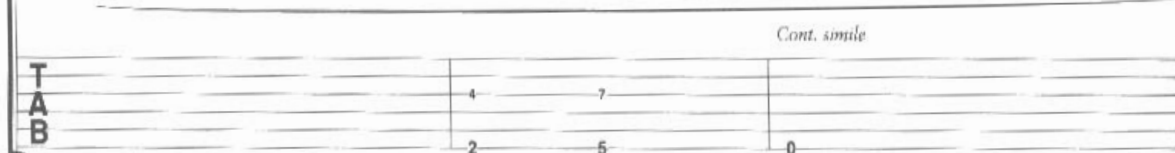
over there. I'll take you yeah, I'll take you

take

Gtr. 4 (Elec. Sitar doubles)

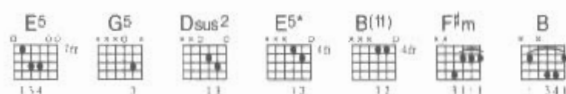
Verse:
C G5 G6 Em Bm
What do you see? All of you and all of me, fluo - res - cent and star - ry,
C G5 Em
some of them they sur - prise.

C
G5
G6
Em
Bm
I can't look it in the eyes. Se-co-nal, spa-nish fly, ab - sinthe, ke - ro-sene, cher - ry fla-vored
w/Fig. 2 (Elec. Gtr. 3)
C
G5
Em
neck and col-lar. I can smell the sor-row on your breath. The sweat, the vic-to-ry and the sorrow. This smell thing,
w/harmonic overtone

Chorus:
(D)
Em
G5
(D)
I got it.
A - lu-mi-nium, tastes like fear. A-
I'll take you ov - er
Cont. simile
rake.
Gtr. 4 (Elec. Sitar doubles)
rake.
Gtr. 4 (Elec. Sitar doubles)
Em
(D)
Em
G5
-dre-na-line, pulls us near. A - lu-mi-nium, tastes like fear. A - dre-na-line, it pulls us near.
there. I'll take you over, take you there, I'll take you
rake.
Gtr. 4 (Elec. Sitar doubles)

(D)
Em
(D)
Tastes like fear.
It pulls us near,
it tastes like fear.
ov-er,
take you there.
I'll take you ov-er,
take you there.
rake
Gtr. 4 (Elec. Sitar doubles)
rake
Gtr. 4 (Elec. Sitar doubles)
Em
G5
(D)
Em
It pulls us near.
It tastes like fear,
Pulls us near,
rake
Gtr. 4 (Elec. Sitar doubles)

(D)
Em
G5
(D)
Em
I'll take you there.
I'll take you there.
I'll take you there.
ov - er,
oh,
there.
(D)
Em
G5
(D)
Em
I'll take you there.
I'll take you there.
Oh,
ov - er,
ov - er,
ba - by,
(D)
Em
G5
(D)
Em
D5
I'll take you there.
there,
there,
there,
ba - by,
oh.
TAB
0
2
5
0
2
0
2
5
0
2
0
2
5
0
2
0

ORANGE CRUSH

Words and Music by William Berry, Peter Buck, Michael Mills and Michael Stipe

Verse:
E5
G5
(Fol - low me, — don't fol - low — me. —)
I've got — my spine, I've got —
Dsus2
E5
(Col - lar — me, — don't col - lar — me. —)
— my o - range crush. —
I've got —
w/Fig. 1 (Elec. Gtr. 2)
G5
Dsus2
E5
(We are a - gents
— my spine, I've got my o - range crush. —
w/Fig. 1 (Elec. Gtr. 2)
G5
Dsus2
of the free. —)
I've had — my fun — and now — it's time — to serve
w/Fig. 1 (Elec. Gtr. 2)

1.
E5
G5
Dsus2
w/Fig. 3 (Elec. Gtr. 2)
E5*
G5
Dsus2
2.
N.C.(Ebass)
(Gbass)
(Soldiers:) One two three four.
Bass arr. for Gtr.
All Gtrs. tacet
Fig. 3
Dsus2
Gtr. 2
harm.
E5*
(lift hand off strings quickly)

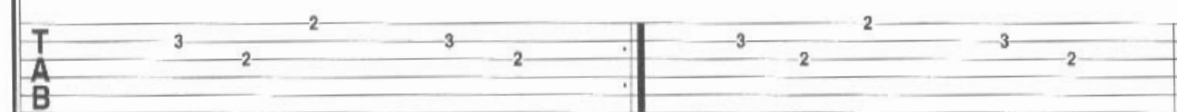
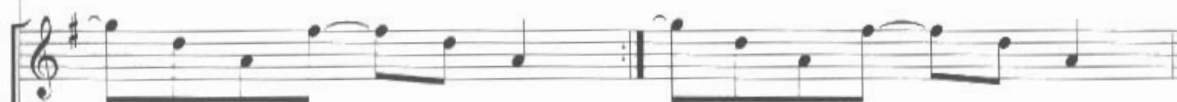
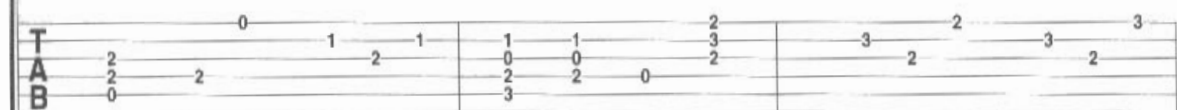
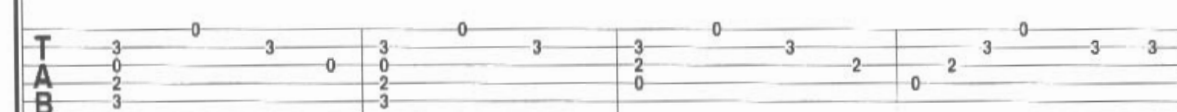
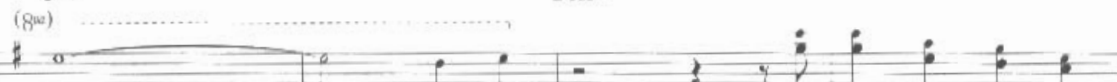
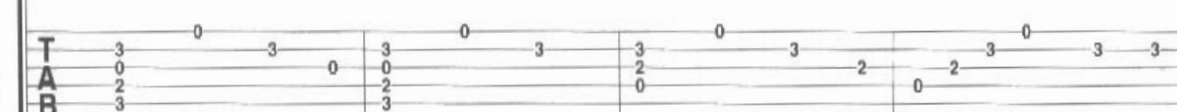
(Dbass)
(Ebass)
(Spoken:) We'd circle and we'd circle, and we'd circle to stop and consider and centered on the pavement, stacked up
(Gbass)
(Dbass)
(Ebass)
all the trucks jacked up, and our wheels in slush and orange crush in pocket and all this here country - hell any country -
Gtr. 1
harm.
(Gbass)
(Dbass)
it's just like heaven here and I was remembering, and I was just in a different county, and all then this whirlybird,
harm.
(Ebass)
(Gbass)
that I headed for I had my goggles pulled off. I knew it all, I knew every
harm.

D.%. al Coda
back road and every truck stop.
Coda
Chorus: E5* B(11) F♯m
High on the roof, thin the blood
(Backing Vocals as previous Chorus)
B E5* B(11)
an - oth - er one on the waves to - night,
F♯m B N.C.
com - in' in you're home.

IMITATION OF LIFE

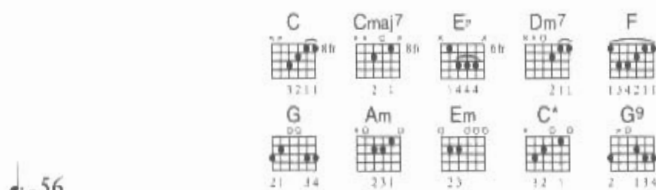
Words and Music by Peter Buck, Michael Mills and Michael Stipe

Verse:
Em
Asus2
G
Gtr. 1
Cont. rhy. simile
1. Cha - rades, pop skill, wa - ter hy - a - cinth,
2. You want the great - est thing, the great - est thing since bread
D
Em
Asus2
named by a po - et, i - mi - ta - tion of life.
came sliced. You've got it all, you've got it sized.
G
D
C(9)
Em
Like a koi
Like a Fri -
Asus2
G
D
in a fro - zen pond, like a gold - fish in
- day fa - shion show teen - ag - er, freez - ing in the cor -

Em
Asus2
G
a bowl,
I don't want to hear you cry.
ner,
try - ing to look like you don't try.
D
C(9)
(Gtr. 1)
That's
That's
Chorus: G
Em
Am
Cont. rhy. simile
su - gar - cane that last - ed good, that's cin - na - mon that's
su - gar - cane that tast - ed good, that's freez - ing rain, that's
C
D
G
Em
Hol - ly - wood, come on, come on, no one can see you try.
what you could, come on, come on, no one can see you cry.

Am
C
D
To Coda
(Gtr. 1)
1.
2.
Bridge: C(9)
Dsus2
Cont. rhy. simile
loco
C(9)
Dsus2
(Cont. simile)
No one can see you

C(9)
D.%. al Coda
cry.
That's
Coda
D
G
Em
(Gtr. 1)
Cont. rhy. simile
This
su - gar - cane, this
le - mon - ade, this
light - ning storm, this
ti - dal wave, this
mp Gtr. 2 tacet 1°
Am
C
D
G
hur - ri - cane, I'm
not a - fraid, come on, come on, no one
a - va - lanche, I'm
not a - fraid, come on, come on, no one
Em
Am
1.
2.
can see me cry.
This
That's
can see me cry.

G
Em
Am
su - gar - cane — that tast - ed good, — that's who you are, — that's
mf
C
D
G
Em
what you could, — come on, — come on, — no one — can see — you cry. —
Am
1.
C
D
2.
C
D
That
Em
Strings
Gtrs. 1 & 2

DAYSLEEPER

Words and Music by Peter Buck, Michael Mills and Michael Stipe

C
Cmaj7
call - backs, com - plaints, eve - ry - where is calm.
their in - ter - na - tion - al glo - ries.
Pre-chorus:
E♭
Dm
1. Hong Kong is pre - sent, Tai - pei a - wakes all,
2, 3. I'm the screen, the blind - ing light.
2° w/Fig. 3 (Acous. Gtr. 3)
F
G
talk of cir - ca - di - an rhy - thm. I
I'm the screen, I work at night. I
Fig. 3
Gtr. 3

C
Cmaj7
C
Cmaj7
C
Cmaj7
- sleep-er.
w/Fig. 2 (Acous. Gtr. 3) 2 times
C
Cmaj7
2.
G
G(9)
The bull
day
C*
- sleep-er.
I cried
Bass arr. for Gtr.
Gtrs. 1 & 3 tacet
Verse: C(Abass) Cmaj7(Abass) C(Abass) Cmaj7(Abass) C(Gbass) Cmaj7(Gbass) C(Gbass) Cmaj7(Gbass)
the oth-er night,
I can't ev - en say why.
Fluo-res-
Gtr. 3

D.%. al Coda
C Cmaj7* C Cmaj7* C Cmaj7* C Cmaj7*
- cent flat caf - feine lights, its fu - ri-ous ba - lanc - ing.
Coda
C* Dm7 G
much. The o -
C* Dm7 Am Em C* Dm7
- cean ma - chine is set to nine, I'll squeeze in - to Hea-ven and
w/Fig. 4 (Acous. Gtr. 3) 4 times
G C* Dm7 Am Em
Va - len - tine. My bed is pull - ing me, gra - vi - ty. Day -

C*
Dm7
G
C*
Dm7
sleep-er,
day
sleep-er,
Am
Em
C*
Dm7
G
day
sleep-er,
day
C*
Am
Em
C*
Dm7
sleep-er,
day
sleep-er.
G
C*

ANIMAL

Words and Music by Peter Buck, Michael Mills and Michael Stipe

N.C. (A7)

open

open

10fr

Cont. simile

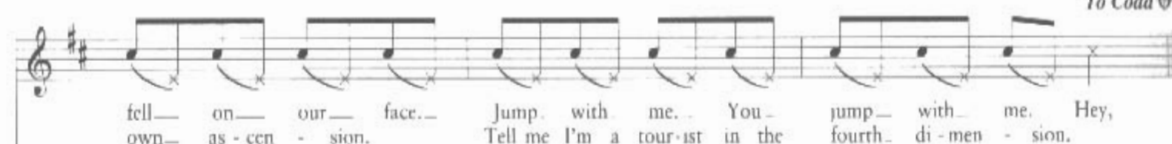
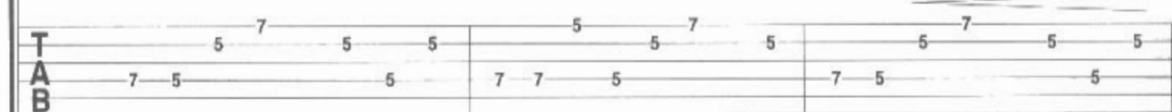
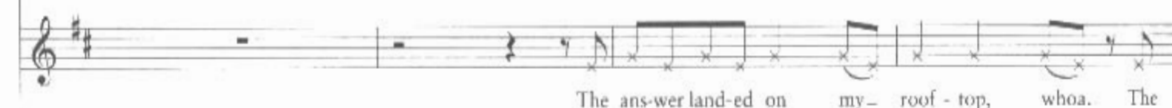
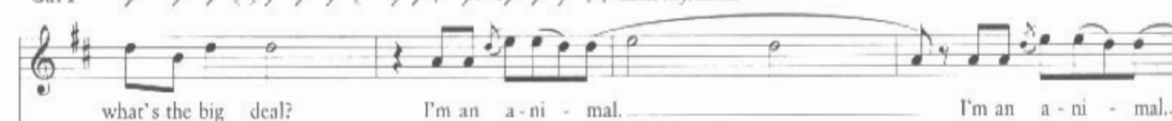
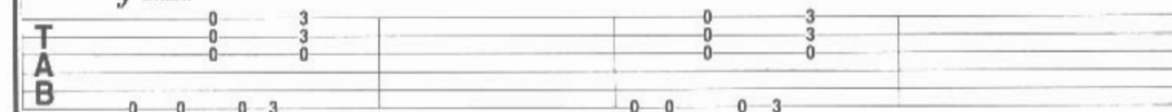
Vocal

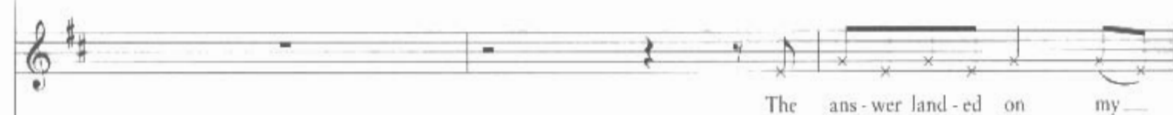
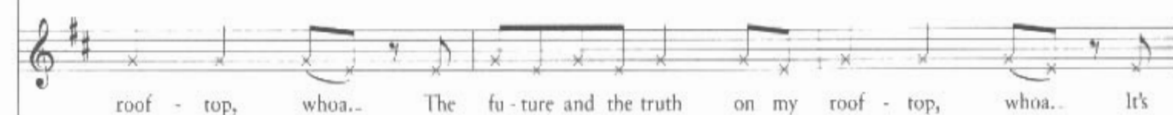
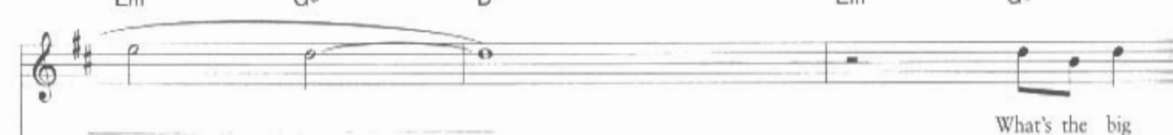
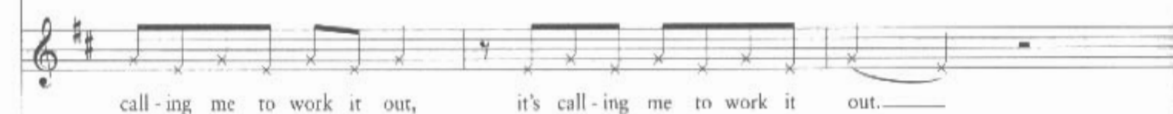
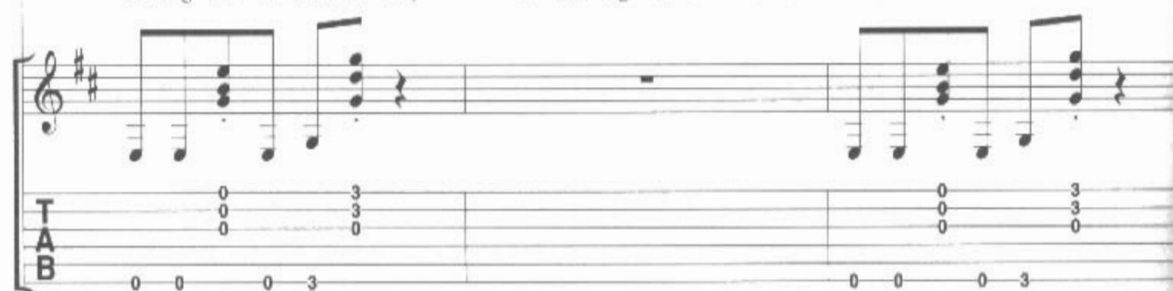
Hey

Backing Vocal

(2°) out, woah...

mf

Verse: N.C. (A7)
1. what's the big deal? Tell me how to feel.
2. I don't wan-na boo-me-rang. I don't wan-na can-non-ball.
(Verse 3 see block lyric)
(2° only)
I know where we boo-me-ranged and fell from grace.
Now I'm not an-gl-ing,
(1° only)
Point me to the stars I'm up for the chase, I know where we
I don't wan-na fall. Tell me I'm the an-chor of my
(1° & 2° only)
TAB

To Coda
fell on our face. Jump with me. You jump with me. Hey,
own as - cen - sion. Tell me I'm a tour-ist in the fourth di - men - sion.
Gtr. 1 Cont. in slashes
Chorus: Em G5 D A Em G5 D
Gtr. 1
Cont. rhy. simile
what's the big deal? I'm an a - ni - mal. I'm an a - ni - mal.
The ans-wer land-ed on my roof - top, whoa. The
Gtr. 2
f w/dist.
Em G5 D A Em G5 D
I'm an a - ni - mal.
fu-ture and the truth on my roof - top, whoa. It's call-ing me to work it out, it's call-ing me to work it

C
D
Solo:
Cont. rhy. simile
C
D
out.
Strings arr. for Gtr.
C
D
F5
G5
(B. Vocals) Work it out.
Bridge: N.C. (A7)
D.%. al Coda
Gtr. 1
Gtr. 2
mp Gtr. 2 w/bright clean tone
Gtr. 1 develops intense feedback
open
10fr
Coda
Touch me now, you take my hand. You trust me now, you un - der - stand. So,
Backing Vocal

Chorus:
Em G5 D A Em G5
Gtr. 1
Cont. rhy. simile
what's the big deal? I'm an a - ni - mal.
The ans - wer land - ed on my
Gtr. 2
f w/dist.
D Em G5 D A
I'm an a - ni - mal. I'm an a - ni - mal.
roof - top, whoa. The fu - ture and the truth on my roof - top, whoa. It's
Em G5 D Em G5
What's the big
call - ing me to work it out, it's call - ing me to work it out.

D A Em G5 D
deal? I'm an a - ni - mal. I'm an a - ni - mal.
The ans-wer land-ed on my roof - top, whoa. The
Em G5 D A Em G5 D
I'm an a - ni - mal.
fu-ture and the truth on my roof - top, whoa. It's call-ing me to work it out, it's call-ing me to work it
Outro: N.C. (A7)
open open 10fr
Gtr. 1
Cont. simile
out, whoa.
Gtr. 2
mf Gtr. 1 w/heavy distorted Synth. & flanger tone
Gtr. 2 w/bright clean tone

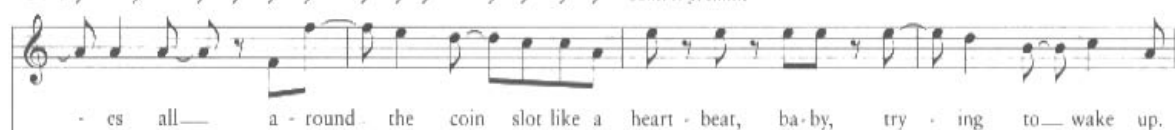
Verse 3:
I am vibrating at the speed of light
Take my hand, we'll wind up the night.
Spin me, win me, lift me, kiss me
Trip me, cuss me, bend me, trust me.

THE SIDEWINDER SLEEPS TONITE

Words and Music by William Berry, Peter Buck, Michael Mills and Michael Stipe

Verse: F
C
Gtr. 2
Cont. rhy. simile
This here is the place where I will be stay - ing.
There
Gtr. 1
F
C
is - n't a num - ber, you can call the pay - phone; let it ring a long, long, long, long time.
F
Am
C
If I don't pick up, hang up, call back let it ring some more.
F
C
Oh.
If

F
Am
C
D D/F♯ D
D/F♯
I don't pick up, pick up, the side - wind-er sleep, sleep, sleeps in a coil.
Call me when you try to wake
Gtrs. 1 & 2
Chorus: G5
C(9)
G5
Am
D
D/F♯
D
D/F♯
her up. Call me when you try to wake her. Call me when you try to wake
her up. Call me when you try to wake her. Call me when you try to wake
G5
C(9) G5
Am
C
Em
her up. Call me when you try to wake her. Oh. There are scratch -

Verse: F
C
Gr. 2
Cont. rhy. simile
-es all— a-round the coin slot like a heart-beat, ba-by, try-ing to— wake up.
Gtr. 1
F
C
But this ma-chine— can on-ly swal-low mo-ney. You can't lay a patch by com-
F
Am
C
-pu-ter de-sign.— It's just a lot— of stu-pid, stu-pid signs.—
F
C
Tell her,

F
C
tell her she can kiss my ass, then laugh and say
F
that you were on - ly kid - ding. That way she'll know that it's
Am
C
D
D/F♯
really, really, really, really me, me. Call me when you try to wake
Gtrs. 1 & 2
Chorus: G5
C(9)
G5
Am
her up. Call me when you try to wake her. Call me when you try to wake
TAB

G5 C(9) G5 Am D D/F♯ D D/F♯
her up. Call me when you try to wake her. Call me when you try to wake
G5 C(9) G5 Am C Em
her up. Call me when you try to wake her. Oh.
Verse: F C
Gtr. 2
Cont. rhy. simile
Baby, in-stant soup does-n't real-ly grab me. To-day I need some-thing more sub - s(t)ub - sub-sub - stan-
Gtr. 1
F C
- tial. A can of beans or black-eyed peas, some Nes - ca - fé and ice. A can-

F
Am
C
D D/F♯ D
D/F♯
- dy bar, a fall - ing star, or a read-ing from Doc - tor Seuss. Call me when you try to wake
Chorus: G5
C(9) G5
Am
her up. Call me when you try to wake her. Call me when you try to wake
Gtrs. 1 & 2
her up. Call me when you try to wake her. Call me when you try to wake
Em
her up. Call me when you try to wake her. Oh.

Bridge: Bm
Am
Gtr. 2
Cont. rhy. simile
The Cat in the Hat came back, wreaked a lot of ha - voc on the way.
Gtr. 1
let ring...
Bm
Am
Al - ways had a smile and a rea - son to pre - tend.
Bm
But their world has flat back - grounds and lit - tle
Am
C
Em
D D/F♯ D
D/F♯
need to sleep, but to dream. The side - wind - er sleeps on its back. Call me when you try to wake
Gtrs. 1 & 2

Chorus:
G5 C(9) G5 Am D D/F♯ D D/F♯
her up. Call me when you try to wake her. Call me when you try to wake
G5 C(9) G5 Am D D/F♯ D D/F♯
her up. Call me when you try to wake her. I can al - ways sleep
G5 C(9) G5 Am
stand - ing up. Call me when you try to wake her.
C Em D D/F♯ D D/F♯
Oh. Call me when you try to wake
TAB

G5
C(9)
G5
Am
D
D/F♯
D
D/F♯
her up. Call me when you try to wake her. I can al - ways sleep
G5
C(9)
G5
Am
D
D/F♯
D
D/F♯
stand - ing up. Call me when you try to wake her. I can al - ways sleep
G5
C(9)
G5
Am
stand - ing up. Call me when you try to wake her.
C
Em
D/A
We've got to moo - gie moo - gie move on this one.

STAND

Words and Music by William Berry, Peter Buck, Michael Mills and Michael Stipe

E
A
C♯5
B5
Think a - bout di - rec - tion, won - der why you have - n't be - fore.
(Now,
E
A5
C♯5
B5
stand in the place where you work, now face West.
stand.) (Now face West.
E
A5
C♯5
B5
Think a - bout the place where you live, won - der why you have - n't be - fore.
2. Your
Verse:
E5
D6
N.C.
1. If you are con - fused, check with the sun.
(2.) feet are going to be on the ground. Your
(3.) wish - es were trees, the trees would be fall - ing.
Gtr. 3
Gtr. 1
Fig. 1

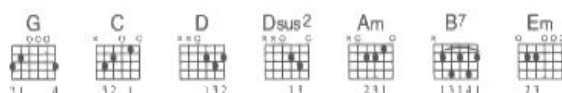
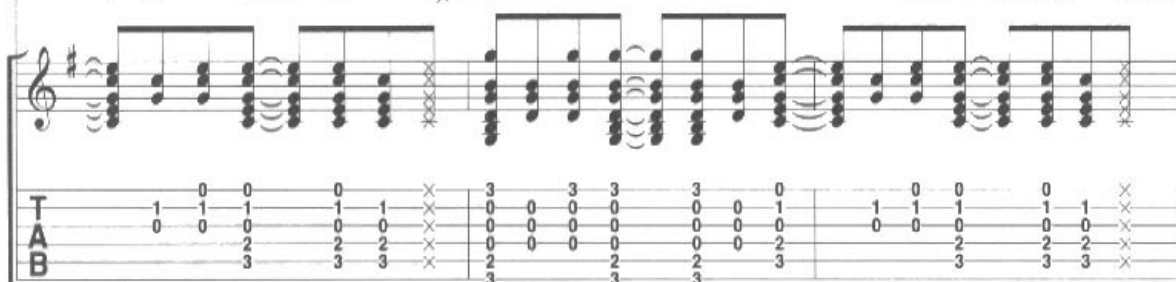
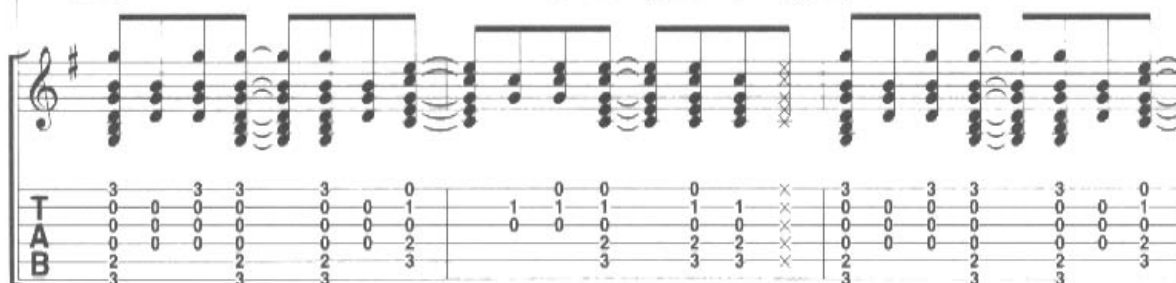
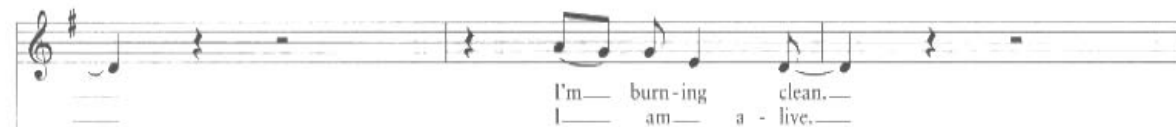
E5 D6 G5 A5 B5
Car - ry a com - pass to help you a - long. Your
head is there to move you a - round. If
Lis - ten to rea - son, rea - son is call - ing. Your
E5 D6 N.C.
feet are go - ing to be on the ground. Your
wishes were trees, the trees would be fall - ing.
feet are go - ing to be on the ground. Your
1. 2, 3.
head is there to move you a - round. So sea - son is call - ing.
Listen to rea-son, move you a - round. So,
head is there to
end Fig. 1
Chorus: E5 A5 C♯5 B5 E5 A5 C♯5 B5
Stand in the place where you live, now face North.
(Stand.) (Now face North.)
Think a - bout di - rec - tion, won - der

E A5 C♯5 B5
Stand in the place where you work, now face West.
(Now stand.) (Now face West.
why you have-n't be-fore.
To Coda
E A5 C♯5 B5
Think a-bout the place where you live, won-der why you have-n't be-fore.
Solo:
E5 D6 N.C. E5 D6
Elec. Gtr. 2
w/wah
w/Fig. 1 (Elec. Gtr. 1)
G5 A5 B5 E5 D6 N.C.
TAB

E5
D6
G5
A5
B5
D.%. al Coda
3. If
Coda
B5
F♯5
B5
D♯5
C♯5
won - der why you have - n't.
Stand in the place where you live,
(Stand.)
Gtr. 1
now face North.
(Now face North.)
Think a - bout di - rec - tion, won - der why you have-n't be - fore.
(Now
Stand in the place where you work,
stand.)
now face West.
(Now face West.

F♯5
B5
D♯5
C♯5
Think a - bout the place where you live, won - der why you have - n't be - fore.
A♭5
D♭5
F5
E♭5
Stand in the place where you are.
(Now face North.)
Vocal Fig. 1
Stand in the place where you are.
(Now face West.)
w/Vocal Fig. 1 (3 times)
Your feet are go - ing to be on the ground. Your
(Now face North.
head is there to move you a - round, so stand.
)
(Now face.)

ELECTROLITE

Words and Music by William Berry, Peter Buck, Michael Mills and Michael Stipe

Cello Fig. 1
G
C
(3° only)
Twen - ti - eth cen - tu - ry go to sleep.
Hol - ly - wood is un - der me.
3° w/Cello Fig. 1 4 times
G
C
G
C
You're pleis - to - cene.
I'm Mar - tin Sheen.
G
C
That is ob - scene.
I'm Steve Mc - Queen.
That is ob - scene.
I'm Jim - my Dean.
Chorus: D Dsus2 D Am D Dsus2 D Am
Gtr. 1
Cont. rhy. simile
You are the star to - night, your sun e - lec - tric out - a - sight.
Cello arr. for Gtr.

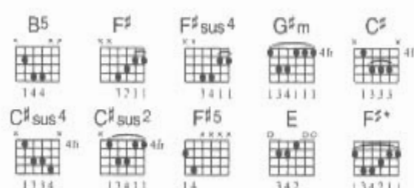
D
Dsus2
D
B7
Em
G
Am
(Gtr. 1)
Your light — e - clipsed the moon — to - night.
E - lec - tro - lite. —
You're out of sight. —
1, 3.
To Coda
2.
Solo:
Cont. rhy. simile

Am
B7
Am
C
D
(Gtr. 1)
D.S. al Coda
Coda
G
C
G
C
Twen-ti-eth cen - tu-ry go to sleep.
Gtr. 1
G
C
G
C
Real-ly deep.
We won't blink.

Verse 3:
If you ever want to fly
Mulholland Drive.
Up in the sky.
Stand on a cliff and look down there.
Don't be scared.
You are alive.
You are alive.

You are the star *etc.*

ALL THE RIGHT FRIENDS

Words and Music by William Berry, Peter Buck, Michael Mills and Michael Stipe

B5
Cont. rhy. simile
N.C.
I know I say
You've been hang - - ing
B5
N.C.
B5
it's the right way,
with the wrong crowd,
but you'll nev-
you've got all
F♯
F♯sus4
F♯
- er be the one.
the right friends.
Chorus:
G♯m
P.M.
Cont. rhy. simile
C♯
C♯sus4
I've been walk - ing a - lone now,
for a long, long time.
Gtr. 2
mf

E
F♯*
I just don't want you an - y - more.
G♯m
E
I don't wan - na
F♯*
G♯m
be with you an - y - more,
E
F♯*
G♯m
To Coda
I just don't want you an - y - more.
Uh -
(2°) Oh.
T
A
B

Instrumental: F♯5
Gtrs. 1 & 2
Cont. rhy. simile
Huh hah uh - huh hah uh - huh hah huh.
Gtr. 3
G♯m
F♯5
Cont. rhy. simile
Uh - huh hah uh - huh hah uh-
-huh hah huh.
G♯m
D.%. al Coda
Coda
E
F♯*
G♯m
Oh.

EVERYBODY HURTS

Words and Music by William Berry, Peter Buck, Michael Mills and Michael Stipe

D
G5
When you're sure you've had e - nough of this life,
D
G5
G/F♯
well hang on.
Chorus: Em
Acous. Gtr. 2
Cont. rhy. simile
A
Em
Don't let your - self go, 'cause
A
Em
ev - 'ry - bo-dy cries. And ev - 'ry - bo-dy hurts

A
(Gr. 2)
D
G5
some - times.
Gtr. 2 tacet
D
G5
Some-times ev - 'ry-thing is wrong.
Now it's time to sing a -
Verse:
D
G5
When your day is night a - lone.
- long.
Hold on,
hold
D
G5
If you feel like let-ting go,
on,
hold on.

D
G5
When you think you've had too much of this life,
D
G5
G/F♯
well, hang on.
Chorus:
Em
Gtr. 2
Cont. rhy. simile
A
Ev - 'ry - bo-dy hurts.
Em
A
Take com - fort in your friends.

Em
A
Ev - 'ry - bo-dy hurts.
Bridge:
F♯
Bm
Elec. Gtr. 3
Don't throw your hand, oh,
Gtr. 1
Gtr. 1 w/clean tone
Gtr. 3 w/dist.
Gtr. 2 tacet
F♯
open
Bm
no.
F♯
Bm
Don't throw your hand,

C
G
when you feel like you're a - lone.
C
B
2fr
Am
No, no, no, you are not a - lone.
Verse:
D
G5
3. If you're on your own in this life,
D
G5
the days and nights are long.

D
G5
When you think you've had too much of this life
D
G5
G/F♯
to hang on.
Chorus: Em
Gtr. 2
Cont. rhy. simile
A
Well, ev - 'ry - bo-dy hurts. Some -
Em
A
- times, ev - 'ry - bo-dy cries.

Em
A
N.C.
Ev - 'ry - bo-dy hurts
some -
Gtrs. 1 & 2 tacet
Outro:
D
G5
- times.
But ev - 'ry - bo-dy hurts
Gtr. 1
D
G5
some - times,
so hold
D/A
G
Repeat to fade
Gtr. 3
on.
Hold
on.
Hold

AT MY MOST BEAUTIFUL

Words and Music by Peter Buck, Michael Mills and Michael Stipe

(Fsus4) Gm7
(F) F/A
(Fsus4) B♭sus2
(Fsus4) Gm7
(F) F/A
(2°) I've found a way to make you, I've found a way,
Backing Vocals (2° & 3° only)
Ah.
Ah.
(Fsus4) B♭sus2
(Fsus4) Gm7
(F) F/A
(Fsus4) B♭sus2
C7
(C7/E)
To Coda
a way to make you smile.
Ah.
Verse: F
Am
B♭(♯11)
B♭
1. I read bad po - e - try
2. At my most beau - ti - ful,
Gtr. 1
Gtr. 2 tacet
TAB

Gm F Am
in - to your ma - chine. I save your mes - sa - ges
I count your eye - lash - es se - cret - ly,
Bb(#11) Bb Gm F
just to hear your voice. You al - ways lis - ten care - ful - ly
with eve - ry one, whis - per I love
Am Bb(#11) Bb Gm
to aw - kward rhymes. You al - ways say
you. I let you sleep, I know you're closed
F Am Bb(#11) Bb Gm C
your name like I would - n't know it's you at your most beau - ti - ful.
eye watch - ing me. Lis - ten - ing, I thought I saw a smile.
T
A
B

Bridge: (F/C) (F/C*) (Fmaj7/C) (D(9)) (D)
Gtr. 2
Cont. rhy. simile
F/C Fmaj7/C D D/A
D.%. al Coda
Gtr. 1
(Doo, doo, doo, doo, doo, doo, doo, doo, doo, doo, doo, doo, doo.
Coda F N.C.
smile.
Acous. Gtr. 1 (Fsus4) (F) (Fsus4)
Acous. Gtr. 2 Gm7 F/A B♭sus2
(Fsus4) (F) (Fsus4) (C7/E)
Gm7 F/A B♭sus2 C7 F*
TAB

NIGHTSWIMMING

Words and Music by William Berry, Peter Buck, Michael Mills and Michael Stipe

G
C
D5
G
pho - to - graph on the dash - board
tak - en years a - go,
Gtr. 2
w/Fig. 1 (Elec. Gtr. 1)
Fig. 2
C
A
C
D5
turned a - round back - wards so the wind - shield shows,
end Fig. 2
G
C
D5
G
C
A
E - ve - ry street - light re - veals the pic - ture in re - verse,
w/Fig. 2 (Elec. Gtr. 2) 2 times
C
D5
G
C
D5
still, it's so much clear - er.
I for - got my shirt at the wa -

G C A C D5
-ter's edge, the moon is low to - night.
G C G D5
Verse: G C D5 G C A
2. Night - swim - ming de - serves a qui - et night. I'm
w/Fig. 2 (Elec. Gtr. 2) 8 times
C D5 G5 C D5
not sure all these peo - ple un - der - stand. It's not like years a - go,
TAB

G
C
A
C
D5
the fear of get-ting caught,
of reck-less - ness - and wa -
G5
C
D5
G
C
A
- ter. They can - not see me na - ked,
these things, they go a - way,
C
D5
G
re - placed by ev - 'ry day.
Night - swim -
C
D5
G
C
A
- ming, re - mem - ber - ing that night.
Sep -

C
D5
G
-tem - ber's com - ing soon, I'm pin - ing for the moon.
C
D5
G
C
A
And what if there were two, side by side
C
D5
G
C
D5
in or - bit a - round the fair - est sun? That bright, tight for - ev -
G
C
A
C
D5
-er drum could not de - scribe night - swim - ming.

G C D5 G C A
You, I thought I knew — you. — You I can - not judge. —
C D5 G C D5
You, I thought you knew — me, this — one laugh - ing qui - et - ly un - der - neath —
G C A C D5
— my breath. Night - swim - ming.
G C G D5
Piano arr. for Gtr.

Interlude:
G C D5 G
Gtr. 3
Oboe arr. for Gtr.
w/Fig. 1 (Elec. Gtr. 1)
w/Fig. 2 (Elec. Gtr. 2)
C A C D5
3. The
Verse: G C D5 G C A
pho-to - graph re - flects ev-'ry street - light, a re - mind - er. Night-swim-
w/Fig. 1 (Elec. Gtr. 1) 2 times
w/Fig. 2 (Elec. Gtr. 2) 2 times
C D5 G C D5
- ming de - serves a qui - et night,

G
C
A
C
D5
de - serves a qui - et night.
Outro:
Gtr. 3
Oboe arr. for Gtr.
w/Fig. 1 (Elec. Gtr. 1) 2 times
w/Fig. 2 (Elec. Gtr. 2) 2 times
rit.
Gtrs. 1 & 2